

The effigy is a giant animated wooden puppet that waves its arms and growls ominously at the approach of its fate. A major highlight of the pageant is the fire spirit dancer, dressed in a flowing red costume, who appears at the top of the stage to drive away the white-sheeted "glooms" from the base of the giant Zozobra. The fire dance was created by Jacques Cartier, a former New York ballet dancer and local dance teacher, who performed the role for 37 years. His dance student, James Lilienthal took over the fire spirit role in 1970 and has continued it for 30 years.

Mr. Shuster constructed the figure of Zozobra until 1964, when he gave his detailed model to the Kiwanis Club to continue the tradition. Over the years the effigy has grown larger, reaching a height of 51 feet. Zozobra is a well crafted framework of preplanned and pre-cut sticks, covered with chicken wire and yards of muslin. It is stuffed with bushels of shredded paper, which traditionally includes obsolete police reports, paid off mortgage papers, and even personal divorce papers.

The festival is so popular that children arrive in the park in the morning to watch Zozobra's assembly. Spectators, who have paid a nominal fee to watch the event, continuously roar, "Burn him," until Zozobra is destroyed. Since 1952, the show has raised over \$300,000, which the Kiwanis has used to provide college scholarships and camp fees for physically challenged children.

Mr. Speaker, Zozobra is an annual event families and friends in the community look forward to and a meaningful tradition to northern New Mexico. I ask that my colleagues join with me in honoring the 80th anniversary of Zozobra.

IN RECOGNITION OF THE 50TH ANNIVERSARY OF THE FORD HOUSE VISITOR CENTER AND MUSEUM

**HON. MIKE THOMPSON**

OF CALIFORNIA

IN THE HOUSE OF REPRESENTATIVES

*Thursday, September 9, 2004*

Mr. THOMPSON of California. Mr. Speaker, I rise today in recognition of the Ford House Visitor Center and Museum as it celebrates its 50th Anniversary.

In 1851 Jerome Bursley Ford arrived on the Mendocino Coast and discovered the lumber resources he needed to help build the City of San Francisco. He returned to Mendocino with the equipment and men needed to establish the first sawmill in the area. The town of Mendocino, a quaint New England style village, grew up around the Mendocino Lumber Company. In 1854, Mr. Ford made plans to build a new home from the locally milled lumber for his new bride, Martha Hayes. The newlyweds arrived following their East coast wedding to inhabit the house on July 4, 1854.

The Ford House remained a company home until the lumber company closed in 1938. In the early 1970's, a local artist, Emmy Lou Packard, initiated a community effort to save the coastal headlands on which the house is located, from commercial development. This successful citizen action resulted in the California Department of Parks and Recreation purchasing the house in 1972 and eventually restoring it to its 1870 décor.

In 1984 it opened its doors as the Ford House Visitor Center and Museum. The Museum houses artifacts related to the important historical contribution of the lumber industry to Mendocino. Artist Len Peterson handcrafted a scale model of the village as it was in 1890 and a scale wooden loading chute to illustrate how lumber was loaded onto schooners. There is a room of early logging history including photos and tools. Seasonal exhibits of natural history are also on display.

Mendocino Area Parks Association, a not for profit organization, provides oversight and raises funds for the Ford House. The Center is staffed by volunteers who share their knowledge and enthusiasm with over 22,000 visitors each year.

Mr. Speaker, it is appropriate that we recognize Mendocino Ford House Visitor Center and Museum on the occasion of its 150th anniversary.

A SALUTE TO RON CARTER

**HON. JOHN CONYERS, JR.**

OF MICHIGAN

IN THE HOUSE OF REPRESENTATIVES

*Thursday, September 9, 2004*

Mr. CONYERS. Mr. Speaker, as Dean of the Congressional Black Caucus, and Chairman of the Jazz Forum and Concert, which occurs during our Foundation's Annual Legislative Conference, I rise today to salute the lifetime achievements of one of the most distinguished artists in American music history, Ron Carter. Just a few years ago, in 1998, Ron Carter received the prestigious Jazz Masters Award from the National Endowment of the Arts. The following biography, found on Carter's own web page, chronicles a career of accomplishment deserving of such high recognition, and of this body's thoughtful attention and respect:

Ron Carter is among the most original, prolific, and influential bassists in jazz. With more than 2,500 albums to his credit, he has recorded with many of music's greats: Tommy Flanagan, Gil Evans, Lena Horne, Bill Evans, B.B. King, the Kronos Quartet, Dexter Gordon, Wes Montgomery, and Bobby Timmons. In the early 1960s he performed throughout the United States in concert halls and nightclubs with Jaki Byard and Eric Dolphy. He later toured Europe with Cannonball Adderley. From 1963 to 1968, he was a member of the classic and acclaimed Miles Davis Quintet.

Ron Carter was named Outstanding Bassist of the Decade by the Detroit News, Jazz Bassist of the Year by Downbeat magazine, and Most Valuable Player by the National Academy of Recording Arts and Sciences. In 1993 Carter earned a Grammy award for Best Jazz Instrumental Group, the Miles Davis Tribute Band, and another in 1998 for Call Sheet Blues, an instrumental composition from the film Round Midnight. In addition to scoring and arranging music for many films, including some projects for the Public Broadcasting System, Carter has composed music for A Gathering of Old Men, starring Lou Gosset Jr., The Passion of Beatrice directed by Bertrand Tavernier, and Blind Faith starring Courtney B. Vance. Carter also shares his expertise in the series of books he authored, among which are Building Jazz Bass Lines and The Music of Ron Carter; the latter contains 130 of his published and recorded compositions.

Carter earned a bachelor of music degree from the Eastman School in Rochester and a master's degree in double bass from the Manhattan School of Music in New York City. He has also received two honorary doctorates, from the New England Conservatory of Music and the Manhattan School of Music, and was the 2002 recipient of the prestigious Hutchinson Award from the Eastman School at the University of Rochester. Carter has lectured, conducted, and performed at clinics and master classes, instructing jazz ensembles and teaching the business of music at numerous universities. He was Artistic Director of the Thelonious Monk Institute of Jazz Studies while it was located in Boston and, after 18 years on the faculty of the Music Department of The City College of New York, he is now Distinguished Professor Emeritus although, as a performer, he remains as active as ever.

Bass Frontiers, in one of the many statements of acclaim reflected on Carter's web page sums it up and says it all: "[Carter] has proven through many years of performing and recording why he is a true jazz legend."

Ron Carter's most recent recording in 2003 was The Golden Striker (Blue Note Records), featuring Mulgrew Miller and Russell Malone. Earlier that same year he released Eight Plus (Dreyfus Records).

IN HONOR AND RECOGNITION OF THE 2004 INTERNATIONAL CHILDREN'S GAMES IN CLEVELAND, OHIO

**HON. DENNIS J. KUCINICH**

OF OHIO

IN THE HOUSE OF REPRESENTATIVES

*Thursday, September 9, 2004*

Mr. KUCINICH. Mr. Speaker, I rise in honor and recognition of the 2004 International Children's Games, being held for the first time in the United States, in Cleveland, Ohio. I also honor and recognize the Games' founder, Professor Metod Klemenc of Celje Slovenia, who organized the first Children's Games on June 5, 1968.

Professor Klemenc, a peacemaker and visionary, has created a haven of international exchange for the children of the world—a bridge of unity, spanning oceans and mountains, that offers safe passage to children of distant places and distant cultures. His dream springs into motion every year, inspired by competition, sport and games. The International Children's Games gives these child athletes a deeper understanding of children and cultures from faraway lands, and illuminates a simple truth: that our singular hope, humanity, and dreams as children, and as nations, live within all of us.

The International Children's Games, endorsed by the International Olympic Committee, is the only worldwide, athletic event for youth that connects sports with cultural exchanges, educational programs and economic development. Three thousand young athletes will unite with teammates and coaches from across the globe, representing their cities as ambassadors of cultural exchange and good will. I am honored to welcome all the participants, volunteers and organizers of the International Children's Games to Cleveland, Ohio. The blend of cultures that has enriched the City of Cleveland mirrors the diversity of the